Film and Marx (Moscow Newspaper)
By Orleon Krashevi

I. Kieslowski

A neutral set of images, the bare narrative, a drab Soviet life, which then is simply alienated Moscow, where the healthcare system is based on psychoanalysis, medicine and arranged party bureaucratic life.

Then the vivid movement of images, some type of filmic life. Imagine boring alienated life, to have a visual chemisty, something happens – Communism, that meditative object, that mental fancy, but also that sexual life women are dying for.

On radio, some thoughts on Communism – is it an Eternal idea, that in fact China is mass line, Soviet Union is holding a line, and in fact Cuba and Algeria are agitating with black Americans. Just the agitation, just the strike.

II. Translation to Marx

Marx is about use-value, we are just walking and philosophizing, we are also in a debate on the Chinese line, it is politics finally but what then is Indian Communism – that is what I meant – we create utopia, without Communism, life is criminal and fascist.

We tell Sirohi the Prophet we read as a man who is busy sleeping, reading and living militant educated life, and then in fact in the future busy lecturing and lecturing also in universities, he meets a lot of people one day, in the party line format. That happens after 10 years, in Marx's short wave, but he is always in crisis.

We call this Communism – a poet in love and crisis, the meaning of Marx's use-value and exchange-value – Indian Communism also has mass line and politics – that is just the militant meaning of what we are holding the line for.